THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: microfiche edition: Estate of Curt Valentin and Chadwyck-Healey Ltd, 1976.

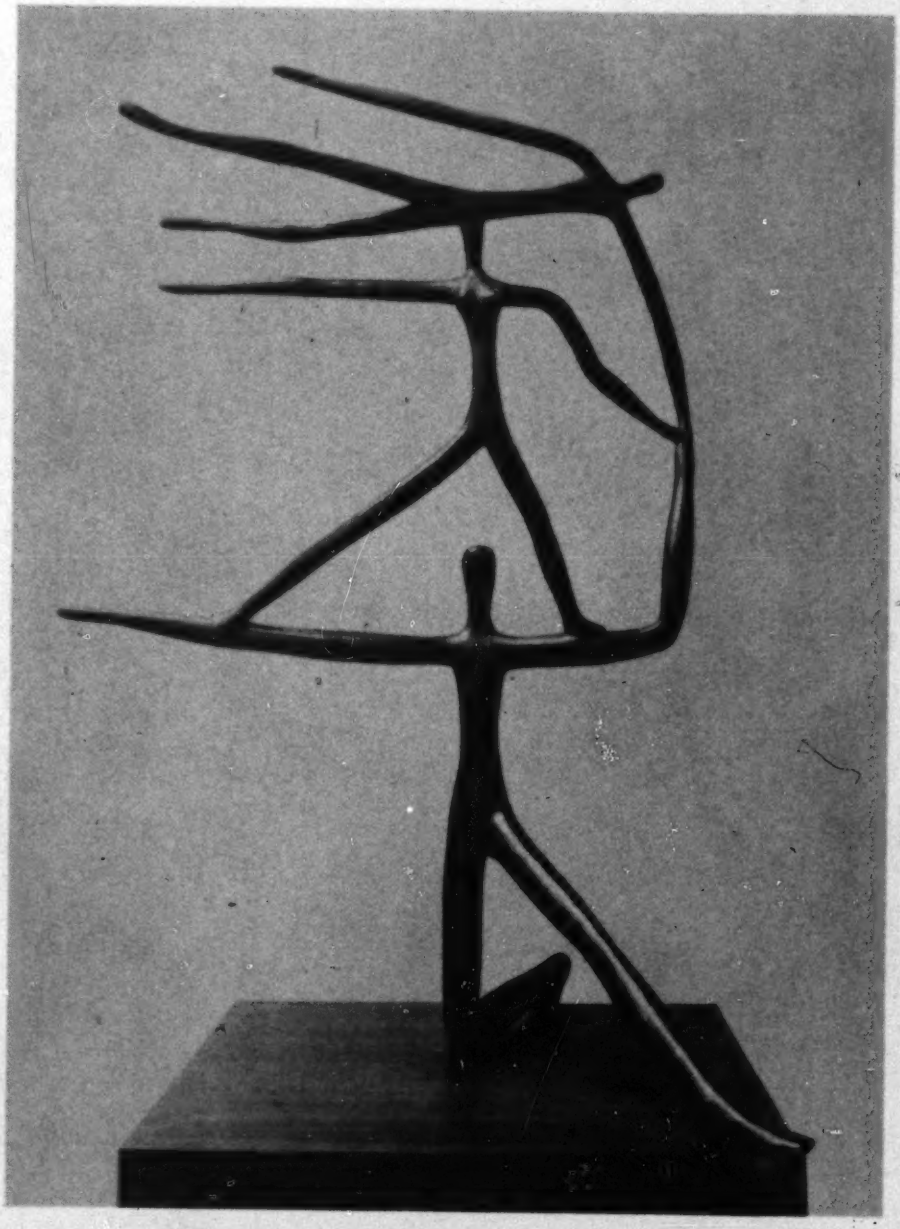
Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

78 N.

MARY CALLERY

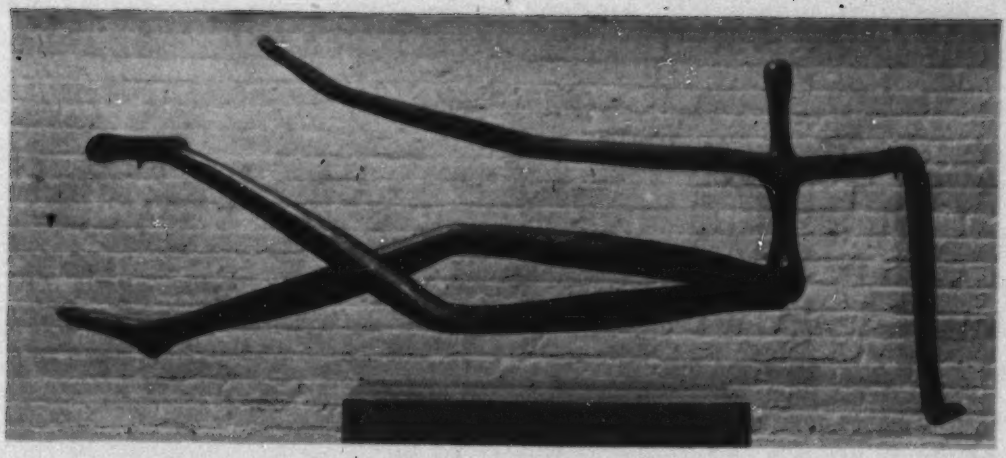


BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET · NEW YORK

25. VII. 1950



CHRISTIAN ZERVOS

RÈFLECTIONS ON THE SCULPTURE OF

MARY CALLERY

MARY CALLERY *belongs to a small group of sculptors that for some years have come more and more to the fore, always anxious to free art, not to owe their favor to rules that are obsolete, to tricks that have taken in so many people, but yielding to their instinct, imagining their own discoveries.*

*

Today she has no longer to make a novitiate, this is done, even to say "à huis clos." Her personality is one to accept the difficult years of apprenticeship, to take without flinching the heavy program, and after moments of great suffering, find that burden light. She does neither seem overcharged nor broken down by the work of inventing a form of expression, rather on the contrary stimulated and transported into creative work.

*

In her combat she has armed herself against any form of expression that was aimed to produce an effect, against all the illusion that the

majority of superficially modern works present day after day to the transient curiosity that greets and acclaims qualities which do not exist. Because of this she contented herself by following tradition, at the same time endeavoring to go further. Although her first sculptures show a classical trend, they really seek to approach the framework of contemporary art.

*

The figures that she formed according to her new conceptions were no longer a simple rendering of the model. Making substantial changes, suppressing anything that was not essential, she very soon began to modify the apparent reality of these forms, animated by her impetuous vitality. In Mary Callery's studies of acrobats she chooses those attitudes in which all is calculated precision: where every breach of discipline must be thwarted and adjusted, every liberty at once subjected to the laws of balance. That which is difficult must seem easy, that which is heavy seem light, the unstable and the temporary must appear set and immutable.

*

This is the extraordinary and strange exploit that both the acrobat and the artist undertake. They seem to go their way at random, happen what may, but they are both exposed to the danger of the slightest false step; and for artist and acrobat alike everything depends on the success of a concept carefully and slowly worked out, governed by a rigorous logic.

*

In her new figures the solid forms grow dim, almost vanish. In these bodies the fundamental structure alone stands out; what the artist retains serves to represent the relation between the different parts of the body and their general functioning. Mary Callery has achieved the real "tour de force" of giving us, in these wrought iron "ideograms," images in which each effort is underlined, each movement interpreted as it should be.

*

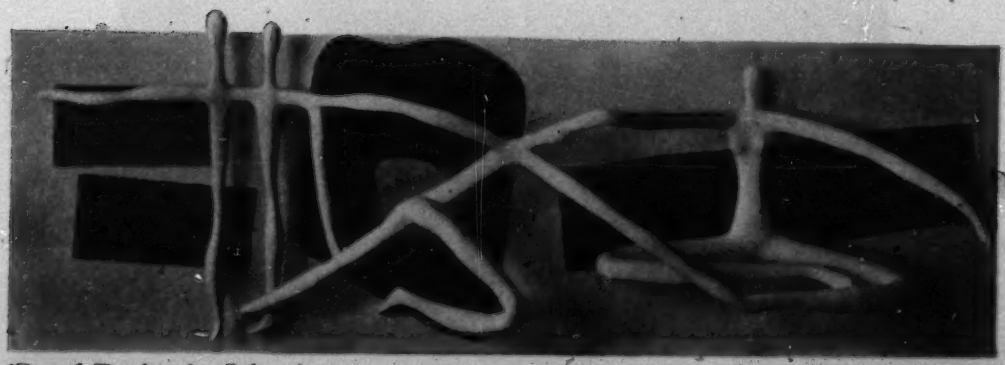
To get away from these ingenious, difficult, and delicate calculations in equilibrium, Mary Callery simply turns her mind to another problem, the portrait. The head entitled "Puma" strengthens her decision to direct the portrait towards another path. Here the artist is not as she was before, entirely at one extreme. She no longer sees the portrait as an image copied from the model. Experience has taught her how sterile it is to attach too much importance to the irregularities of the model and to be tempted to portray them. She knows now that, on the contrary, the magnificent strength of the sculptor is to allow free play to various impulses, to probe deeply into any architectural problems that may arise; to unmask the resources and the secrets of the model, following the details closely by stating them in their entirety; proving the power of suggestion; assembling all these things, reckoning with them, and composing with them.

*

The artist who patiently explores everything pertaining to her art, working in silence, slowly developing her talent, proves to us that in this aspect of her work there is a wide route and an open destiny.

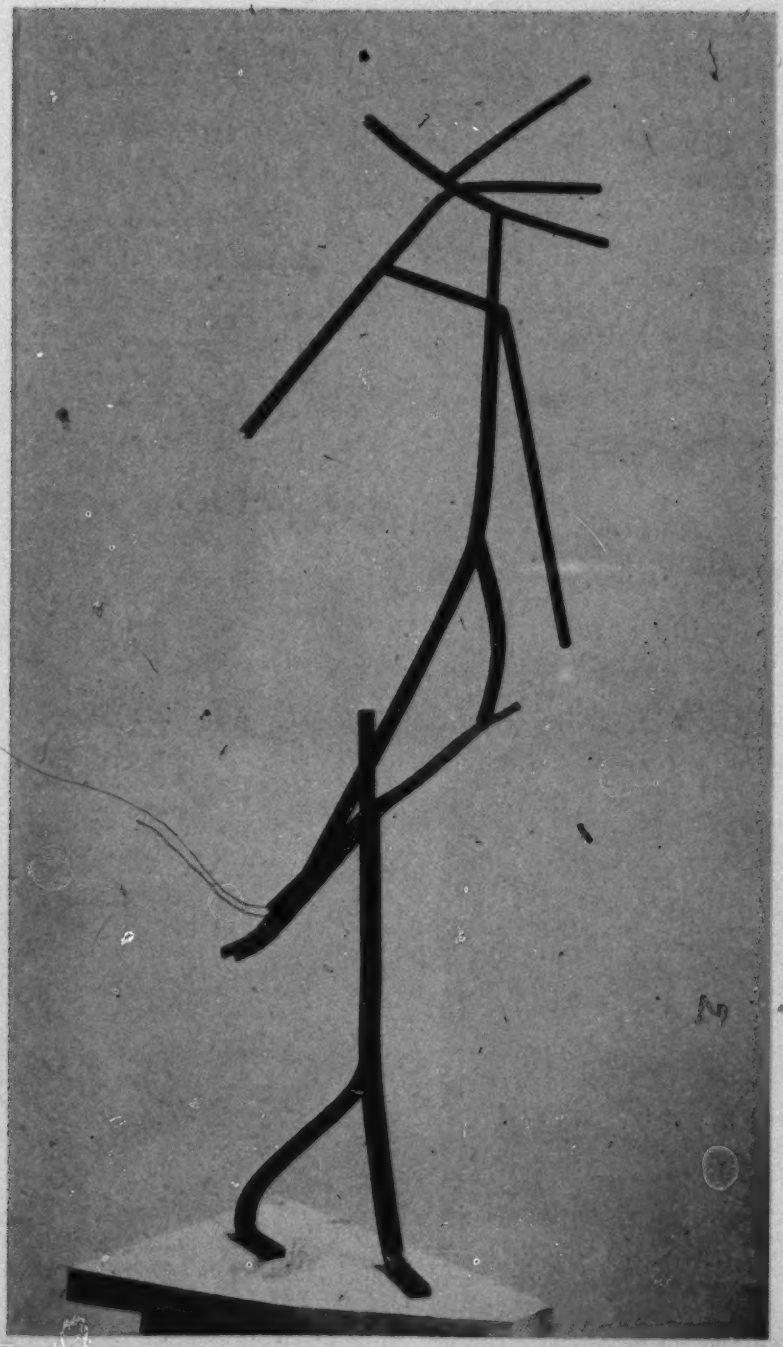
Excerpts from an article in
Cahiers d'Art, Paris, February 1950

Translated by Dolly Chareau



(Panel Design by Léger)

[17]



[11]

1948

1 Ariel
Bronze. H. 24½"

2 Sketch for Woman in Space
Bronze and glass. 7x25"

3 Two Sailors
Bronze. H. 27"

4 Portrait of Puma
Bronze. H. 13½"

5 School of Fish
Bronze. 8½x15"

6 Fish in Reeds
Bronze. 12¾x15½"

7 Woman in Space
Bronze and glass. 32½x96"

1949

8 Sketch for *Pyramid*
Bronze. H. 27½"

9 Pyramid
Bronze. H. 53"

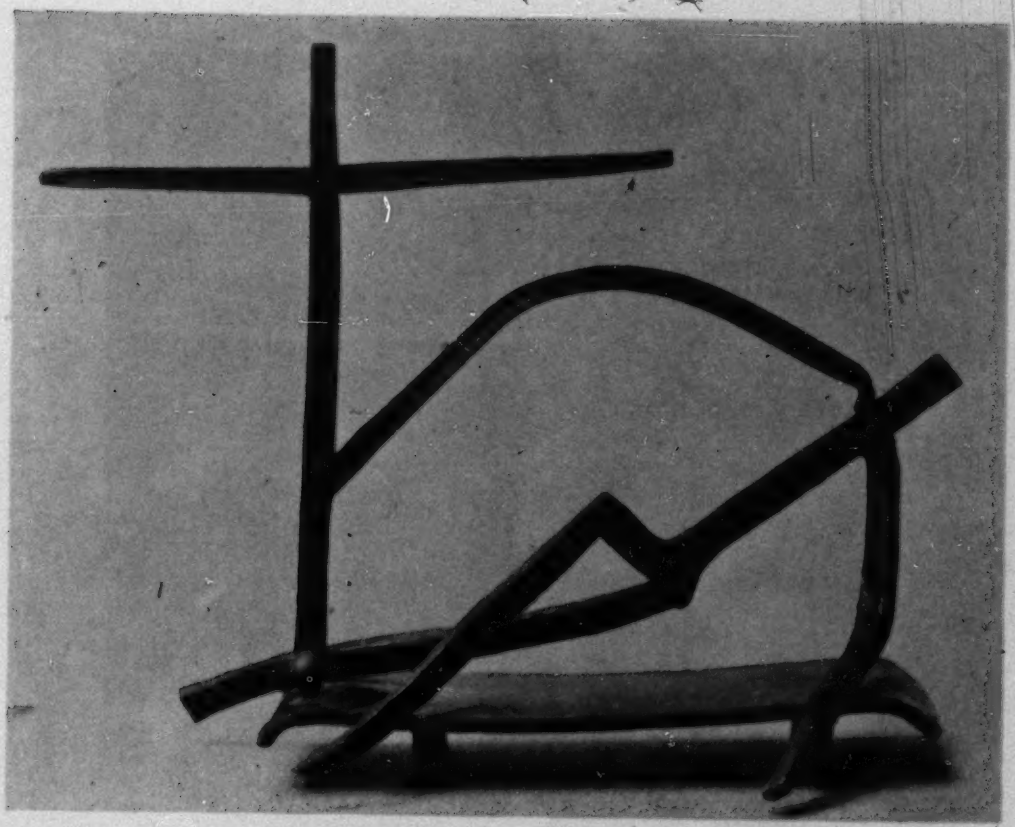
10 Sketch for *Equilibrist*
Bronze. H. 23½"

11 Equilibrist
Iron. H. 72"

12 Douglas
Bronze. 13½x19"

13 Sketch for *Tomorrow is a Mystery*
Bronze. H. 7"

14 Tomorrow is a Mystery
Iron. H. 70"



15 Kneeling Figure
Bronze. H. 8½"

16 Abstract Composition
Bronze, iron and slate. 21x43"

17 Standing Woman
Bronze. H. 43½"

17a Standing Woman
Plaster. H. 43½"
Panel Design by Fernand Léger

18 Mural Composition
Bronze. 18x57"

18a Mural Composition
Plaster. 18x57"
Panel Design by Fernand Léger

19 Conversation
Bronze. H. 7"

20 Daedalus
Bronze. H. 25½"

21 Portrait of Peter Ascoli
Plaster for bronze. H. 15"

22 Portrait of Severin
Plaster for bronze. H. 18"

23 Saint Michael
Bronze. H. 4½"
Lent anonymously

Cover: *Pyramid*
(Catalog No. 9)

[6]

[22]

VICTORIA AND ALBERT MUSEUM LIBRARY

March 14 – April 2, 1950